NMC

1992

ROBERT AITKEN ARTISTIC DIRECTOR

1993

Presented in conjunction with the

GOETHE-INSTITUT

Dear friends,

I find myself in such an unusual position as both the president of New Music Concerts and the artistic director of the International Accordion Celebration to be welcoming you this evening. We shall experience compositional and performance excellence, whether through the compositional craft of our composers Klaus Huber, Younghi Pagh-Paan, Jukka Tiensuu, David Eagle and Hope Lee or through the magnificent and sensitive artistry of our invited guest performers, accordionists Hugo Noth, Matti Rantanen, Heidi Velamo, harpsichordist Jukka Tiensuu and soprano, Gail McGowan. I am especially proud to admit that our local talents will stimulate profound, electrifying results as they share the stage with our guests. Enjoy a special evening.

Sincerely,

Joseph Macerollo
President
New Music Concerts

Saturday, March 27th, 1993
8 PM
du Maurier Theatre Centre
Harbourfront Centre

The Klaus Huber Connection #1

Klaus Huber
Ein Hauch von Unzeit (1972-73)
Hugo Noth, accordion
Gail McGowan, soprano

David Eagle
Trillium Wind (1989)
Joseph Macerollo, accordion
David Hetherington, cello
Trevor Tureski, percussion

Younghi Pagh-Paan
U-Mul (der Brunnen) (1991-92)
Robert Aitken, alto flute
Joaquin Valdepeñas, clarinet
Trevor Tureski, percussion
Fujiko Imajishi, violin
Steven Dann, viola
David Hetherington, cello
Roberto Occhipinti, double bass

INTERMISSION

Klaus Huber
Des Dichters Pflüg (1989)
Fujiko Imajishi, violin
Steven Dann, viola
David Hetherington, cello
Younghi Pagh-Paan

Man-Nam (1977)
Hugo Noth, accordion
Fujiko Imajishi, violin
Steven Dann, viola
David Hetherington, cello

Sunday, March 28th, 1993
8 PM
du Maurier Theatre Centre
Harbourfront Centre

The Klaus Huber Connection #2

Jukka Tiensuu
Mutta (1987)
Matti Rantanen, accordion
Heidi Velamo, accordion
Joseph Macerollo, accordion

Hope Lee
In the Beginning Was the End (1989)
Matti Rantanen, accordion
Jukka Tiensuu, harpsichord

Leonid Bashmakov
Three Inventions (1985)
Matti Rantanen, accordion
Jukka Tiensuu, harpsichord

Jukka Tiensuu
Sinistro (1977)
Matti Rantanen, accordion
Jeffrey McFadden, guitar

INTERMISSION

Jukka Tiensuu
Plus (1993)
Matti Rantanen, accordion
Joaquin Valdepeñas, clarinet
David Hetherington, cello

Younghi Pagh-Paan
Hang-Sang (1993)
Robert Aitken, alto flute
Jeffrey McFadden, guitar
Trevor Tureski, percussion

Klaus Huber
Winter Seeds (1993)
Hugo Noth, accordion

Klaus Huber - Younghi Pagh-Paan
Hang-Sang/Winter Seeds (1993)
Hugo Noth, accordion
Robert Aitken, alto flute
Jeffrey McFadden, guitar
Trevor Tureski, percussion

As a part of the International Accordion Celebration, New Music Concerts presents two evenings of performances featuring the music of Klaus Huber and his protégés.

"The International Accordion Celebration is a dream become reality. It is the result of a commitment I made some three years ago to prove that the accordion does belong in our concert halls, to be used with our finest orchestras and our finest chamber groups."

Joseph Macerollo, artistic director

Born in Berne, Switzerland in 1924, **Klaus Huber** studied at the Zurich Conservatory from 1947-1949, where he took lessons on the violin with Stefi Geyer and in composition with Burkhard. While continuing to study privately with Burkhard, Huber also studied with Blacher in Berlin during the winter of 1955-56. After having taught violin at the Zurich Conservatory in 1950 and music history at the Lucerne conservatory from 1960-1963, he was appointed to teach music theory at the Basel Musical Academy. In 1964 he began to teach classes in composition and instrumentation there, taking master classes in composition from 1968. Then in 1973, he began teaching composition at the Musikhochschule in Freiburg-im-Breisgau where among so many students, David Eagle,

Reinhard Febel, Brian Ferneyhough, Andreas Fervers, Ulrich Gasser, Toshio Hosokawa, Michael Jarrell, Hope Lee, Ole Lützow-Holm, Younghi Pagh-Paan, Bernfried Pröve, André Richard, Wolfgang Rihm, Johannes Schöllhorn, Günter Steinke, Jukka Tiensuu and Hans Wütrich would come to study, celebrating that spirit of openess which has so characterized his teaching.

As a composer Klaus Huber first received attention in 1955 when *Sechs kleine Vocalisen* was heard at Bilthoven and again at the Swiss Musician's Festival in 1956. After this his reputation spread as a result of performances at various ISCM festivals of works such as *Oratorio Mechtildis* and *Des Engels Anredung an die Seele* which won first prize in the ISCM composition competition in Rome in 1959.

Among the other honors Huber has received are the medal of the Arnold Bax Society in 1962, the Beethoven Prize of Bonn in 1970 for *Tenebrae*, the Artprize from the city of Basel in 1978 and the Reinhold-Schneider-Prize from the city of Freiburg in 1985. Presently, Huber continues to teach courses and seminars in a "free fashion" in various countries.

"Unlike many of his generation, Huber, although never denying his roots in both mediaeval and serial composition, has avoided being pinned down by a marketable set of stylistic fingerprints, each work being both a highly individual response to a clearly focused and technically well honed set of issues and precise reconsideration of the relationship of contem-

porary music languages to the real imperfect world in which they are embedded."
Brian Ferneyhough

Ein Hauch von Unzeit (1972-73) A breath of timelessness, takes up the concept of Time. It was originally composed for flutist, Aurèle Nicolet, with the sub-title: *"Plaint on the loss of musical reflection...a few madrigals for solo flute, or flute with a few sundry instruments."*
This indicates the possibilities of free temporal and tonal structurisation. The plaint is none other than the famous Chaconne from Purcell's Dido and Aeneas.

Des Dichters Pflüg (1989) "My first string trio is dedicated to the memory of Osip Mandelstam. With his untimely humanistic, European way of thinking, oriented to large scale connections and individual dignity, Mandelstam was a foreign body in Soviet literature at a very early date and became more and more isolated, driven into a corner, and finally shoved aside. In December 1938 he was sent to Siberia for forced labour and died in a transit camp near Vladivostok.

The feature of Mandelstam's work which occupied me was the recurring theme of the level plane, whose horizon he sees as the boundary between the interior and exterior. The horizon is always at the eye level of the person looking into the distance. Thus it becomes clear that it is our eye which creates this infinite space. In music the

ear creates a comparable infinite acoustic space via the boundary between what can be heard and what cannot be heard.

To me this dividing line appears to be linked to the concrete reality of life and death, of remembering and forgetting. In the string trio, I did not want to find acoustic 'distance' or 'closeness' in the level plane of the dynamics - changes in volume play a completely subordinate role throughout the entire piece - but rather to draw them out of the intonation, of the tonal colour, and of the constantly fluctuating repetitive duration of the pulsating rhythm.

Accordingly, I developed the entire intervallic system from third-tone modes, each consisting of seven pitches, which complement each other symmetrically." Klaus Huber

Younghi Pagh-Paan was born in 1945 in Chéongju, South Korea. She began her studies in music theory and composition at the National University of Seoul (1965-1972), and later, having received a grant from the DAAD in West Germany, she completed her studies at the Conservatory of Music at Freiburg-im-Breisgau (1974-1979): composition with Klaus Huber, analysis with Brian Fernyhough, theory with Peter Förtig and piano with Edith Picht-Axenfeld. The world premiére of her orchestral work entitled *Sori*, during the Donaueschinger Musiktage (1980), brought her international recognition. She currently lives in Ehrenkirchen, near Freiburg. She

has received many awards for her work *Man-Nam*: the Jury Prize at the 5th International Composition Seminar in Boswil, Switzerland in 1978 and the first prize at the International Rostrum of Composers- UNESCO, Paris in 1979. For *Sori* she received the first prize from the City of Stuttgart in 1980. She also received grants from the Heinrich-Strobel Foundation of Südwestfunk Radio Baden-Baden and from the Baden-Württemburg Foundation.

Her works have been performed at the most important festivals for contemporary music (Donaueschingen, Warsaw, Bremen, Metz, Berlin, La Rochelle, World Music Days of the ISCM), and have been broadcast over many radio networks.

U-Mul (der Brunnen) (The fountain) (1991-92) for alto flute, clarinet, percussion, string trio and contrabass is considered by Pagh-Paan as being the beginning of a new series of pieces based on the ideas of Taoism. "For Pagh-Paan 'The Fountain' is a symbol of social understanding which appears as anachronistic as it does utopian in our era of struggle over the distribution of material goods. The composer points out that the peace researcher Galtung specifies a just distribution of water as one of the fundamental conditions of peace. The Tao Te King says, 'Nothing is more giving than water, but it commands the greatest power, great in yeilding, it is great in achieving, not to be grasped, it grasps' "

Peter Niklas Wilson

Man-Nam (1977) is a piece that Pagh-Paan dedicates to her mother on her 70th birthday and it deals with the theme of the "continuing conflict between our traditional Asian music and the European-American one, which has become increasingly predominant over the course of time." she says. "In my piece I have attempted to present the meeting of the two cultures in order to overcome my own culture shock. This piece was motivated by a poem written by the 16th century Korean poet Sa-Im Dang Sin."

David Eagle studied music at McGill University, the Staatliche Hochschule für Musik in Freiburg, Germany, and at the University of California, Berkley. As well as composing chamber and orchestral music, in recent years he has cultivated an interest in computer applications to composition and improvisation. His music has been performed and broadcast internationally, including the Holland Festival, ISCM World Music Days, International Accordion Festival France, Computer Music 90 Tokyo and Glenn Gould Conference, Toronto. Since 1990, he has been Professor of Theory and Composition and Coordinator of the Electroacoustic Music Studio at the University of Calgary.

Trillium Wind (1989) by David Eagle was commissioned by Stefan Hussong and the 'Group of Six'. It follows a solo work for accordion entitled *Bellwind*. "The accordion is more than a musical instrument,

it is a living, breathing being. Channelling wind, it magically transforms air into tones. Through the continual expansion and contraction of the bellows, it has the power to stretch and compress time". (from the Alchemical Almanac of 1107)

Hope Lee was born in 1953 in Taiwan, the daughter of parents from mainland China. She was raised in Canada. In 1974, after obtaining a Bachelor of Science degree at the University of Toronto, she entered the Faculty of Music at McGill University in Montreal, where she completed Bachelor of Music and Master of Music degrees in composition. Between 1981 and 1983 she studied with Klaus Huber in Freiburg, West Germany.

In the Beginning was the End (1989)

"When Vivienne Spiteri suggested the idea of a duet for the two 'unusual' keyboard instruments, I immediately thought of the distinct sound characterisitics of each" says Lee, making reference to the accordion and the harpsichord. "Then I saw an illustration from a Western Han dynasty silk painting showing two musicians sitting side by side, one blowing a sheng, the other plucking a ch'in. I realized suddenly that this duet would be the very first piece of an eleven-piece cycle I have been contemplating since 1981. The cycle draws upon musical, poetic, literary and historical elements selected from eleven dynasties, spanning 5,000 years of Chinese civilization."
Hope Lee

In the Beginning was the End

In the Beginning was the End.

And God saw the Beginning and the End
and was pleased.
And He asked the Beginning and the End
to separate.

And they said No.

Then God was not pleased and threw
a tantrum,
And said Why Not?

And the Beginning and the End said
We Cannot.

And God said What Will You Do Then?

And the Beginning and the End said
Just Watch Us.

Gwendolyn MacEwen. "Genesis 2"

Jukka Tiensuu finished his studies in composition and piano playing in Finland in 1972. He has received an exceptionally thorough continuing education in Freiburg, New York, Siena, Darmstadt, and Paris. As a composer, he belongs among the internationally most successful Finnish avant-gardists. Tiensuu is also an exceptional harpsichordist and pianist. In addition to contemporary music, he performs historical

material which has a resemblance to modern music. He is considered one of the pioneers of computer music in Finland and additionally he has worked as an artistic director of various music festivals and concert series. Tiensuu founded the Viitasaari Time of Music Festival and was its artistic director from 1982 to 1987. He has received, among other prizes, the Koussevitzky composition prize in 1972 and the Danish Sonning prize in 1978. This is his first visit to Canada. Works for accordion include: *Sinistro* for accordion and guitar, *Aufschwung* for solo accordion, *Yang 2* for eight instruments, *Mutta* for three accordions, and his most recent piece *Plus* for accordion, clarinet and cello.

Mutta (but) (1987)for three accordions is a short and seemingly simple little piece. In it, the lightly and smoothly advancing kinetic energy makes us suspect that Jukka Tiensuu has spent some of the most important moments of creative work on this piece. Three instruments merge naturally into one. The result is a merging of easiness with cleverness.

Sinistro (1977) for accordion and guitar contains, besides synchronized duo-playing sections, also two independent solo pieces: 'Dolce amoroso' for guitar and "Aufschwung" for Accordion. Even when these solo-pieces are played within "Sinistro", the performers should

respect their independence and play as if paying no attention to each other until the slow section (of page 3), where synchronisation has been indicated with dotted vertical lines.

Leonid Bashmakov was born in 1927. He first studied piano privately in his birthplace of Terijoki, which he had to leave before the Second World War in order to continue his musical education in Helsinki. From 1947 to 1954 he studied at the Sibelius Academy where he took conducting and composition, the latter under Aarre Merikanto. Since completing his studies in 1960, Bashmakov has served in Tampere as a theatre conductor. He has also taught music theory at the Tampere Music Institute and since 1979 he has been Director of the Tampere Conservatory.

Leonid Bashmakov has written six symphonies, several concertos, and a considerable amount of music for ballet and drama and chamber music.

Three Inventions (1985) In the three parts of Bashmakov's composition Seven Inventions included here, there is a clever dialogue of kinetic energy and lyrical abandon. Bashmokov wanted to tie together the accordion's "supple singing and often grandiloquent timbre" with that of an instrument having quite contrasting properties. What he came up with was the harpsichord and this served his purposes most elegantly and clearly.

Hugo Noth belongs to the elite of the international accordion virtuosi. He is one of those rare artists that have given the free bass accordion a worthy place in the concert halls of the world.

He was born in 1943 in Switzerland. He began playing the accordion at four years of age and in his formative years competed in world accordion contests in Vienna in 1959, in Palanza, Italy in 1960 and in Prague, Czechoslovakia in 1961. In 1964 he began his studies at the state music school in Trossingen, graduating in 1966. He is presently teaching at the Hochschule for music in Trossingen, Germany.

He has won outstanding honours and praise as a performing artist. Critics in countries like Denmark, France, Italy, Holland, Hungary, Spain, Czechoslovakia, Israel and Yugoslavia uniformly describe his performance as "sensational", "outstanding", "a new generation emerging through him", "a great musician". His programmes range from transcriptions to the avant garde. Many composers such as Kagel, Kapr, Jacobi, van Bose, Huber, and Gursching have written especially for him.

Jeffrey McFadden is recognized as one of Canada's finest young guitarists. Over the past years, concert engagements have taken him into Canada's West, to the U.S. and throughout Ontario. He has given world premieres of works by both Canadian and American composers

and has been a featured performer at Canada's major guitar festivals. In November 1992, he became the first Canadian in history to be awarded a top prize in the prestigious Guitar Foundation of America Competition held in New Orleans.

Mr. McFadden began his musical studies at the University of Western Ontario where he was recognized with several awards and eventually went on to complete a graduate degree in performance at the University of Toronto. His brilliant playing style has been highly praised by such notable artists and pedagogues as Norbert Kraft, Aaron Shearer and Leo Brouwer who referred to him as "virtuoso". Mr. McFadden has appeared on CBC radio and has been featured in profile in "Guitar Toronto" magazine. He is also active in teaching and publishing with positions on the Faculty at McMaster University and at the Royal Conservatory of Music.

Matti Rantanen (born 1952), started to play the accordion at the age of five, and is a central figure among players of the instrument in Finland. A school has formed around him which has an international reputation. He studied under Lasse Pihlajamaa, and then transferred to the Royal Conservatory of Copenhagen, under Mogens Ellegaard. He won the Nordic Accordion Contest twice, in 1969 and 1970. He also won a bronze medal in the Coupe Mondiale at Salzburg.

His recital debut was at the Jyvaskyla

Summer Arts Festival in 1971. Since then he has given many concerts in, Scandinavia, most European countries, the Soviet Union, the U.S.A., and Canada. He has performed both as a soloist and with others in many international festivals, with a wide range of repertoire. Recently he has concentrated on Finnish music, working closely with composers. This pioneering involvement has resulted in more than 40 first performances of new Finnish works, most of which he has also recorded.

In 1977, when the accordion was included in the syllabus of the Sibelius Academy, Matti Rantanen was appointed to teach the newly established accordion class. In addition to master classes in Finland, Rantanen has also taught at Trossingen, Germany. His students have attracted great attention at home and abroad. He is a founding member of the International Accordion Society.

Gail MacGowan was born in California, U.S.A. She studied at the University of California in Santa Barbara and at the Conservatory in San Francisco. Further studies were taken at the Musikhochschule in Stuttgart, most notably a vocal class with Konrad Richter. She has also studied in Graz, Austria and taken master classes at the Blossom and Aspen music festivals in the U.S.A. Master classes have been taken with Sir Geraint Evans, Eileen Farrell, Martin Katz, Leopold Simoneau and Blanche Theobom. She has been

engaged extensively as a soloist and has accepted various guest contracts, for instance at the "Opernfestspiele Heidenheim" and the "Musiktage Bad Urach".

She has performed contemporary music extensively with "Musica Nova" and the "Neue Vokalsolisten Stuttgart", "Ensemble Modern, Frankfurt", l'Orchestre de la Suisse Romande, and has appeared in numerous TV and Radio broadcast recordings in the U.S.A, Radio France and Suddeutscher Rundfunk.

Heidi Velamo was born in 1958. She began her accordion studies in Lasse Pihilajamma's Accordion Institute in 1967, continued under Sirkka Kelopuro from 1972 to 1974. From 1975 she took private lessons under Matti Rantanen, and between 1977 and 1984, she studied at the Sibelius Academy graduating with her diploma. Heidi Velamo has been working as a teacher at the Sibelius Academy since 1982 producing some of Finland's finest young accordion artists.

New Music Concerts
Board of Directors
Joseph Macerollo, president
Robert Aitken, artistic director
Mary Morrison, secretary
Austin Clarkson, Michael Koerner,
William Kilbourn, John Valenteyn
Lorraine Johnson, administrator
Rick Hyslop, assistant

New Music Concerts gratefully acknowledges the financial support of: The Canada Council, The Province of Ontario through the Ontario Arts Council, The Toronto Arts Council, The Municipality of Metropolitan Toronto, Cultural Affairs Division
Mr & Mrs H.C. Aitken, Amphion Foundation, Barclays Bank of Canada, Thomas G. Bata, John Beckwith, Norma Beecroft, Jessie W. Bird, The British Council, Boosey & Hawkes (Canada) Ltd., CAE Industries Ltd., Canada Packers Inc., Canada Trust, Canadian Imperial Bank of Commerce, Canadian Tire Corporation,

Austin Clarkson, The Max Clarkson Foundation, CN Rail, Co-Steel Inc., Tom Currie, DuMaurier Arts Ltd., First Marathon Securities Ltd., R.P. Fournier, Arthur Gelber, Goethe - Institut, Toronto, Grand & Toy Ltd., Hammerson Inc., Harlequin Enterprises Ltd., Morgan Harris, H.J. Heinz Company of Canada, Helix Investments Ltd., Barbara Ivey, Istituto Italiano di Cultura, The Jackman Foundation, John Labatt Ltd., Lac Minerals Ltd., William Kilbourn, The Henry White Kinnear Foundation, Michael Koerner, The Laidlaw Foundation, Livingston International Inc., Magna International Canada Ltd., Mary Morrison, Nabisco Brands Ltd., Noma Industries Ltd., Petro-Canada Products Inc., Pratt & Whitney Canada Inc., Redpath Industries Ltd., Royal Bank of Canada, Royal LePage Charitable Foundation, Royal Trust, Michael J. Scott, SOCAN, Ann Southam, Southam Inc., Eleanor Beecroft Stewart, Suncor Inc., Teleglobe Canada Inc., Texaco Canada Resources Ltd., Thebes Gallery, Toronto-Dominion Bank, Toronto Life, Toronto Sun, TransCanada Pipelines, University of Toronto, John & Brenda Valenteyn, Dr. Katherine M. Warne, Michael J. Wiggan, W. Weinstein.

New Music Concerts thanks its volunteers: Sharon Howting, Michael Kerwin, David Olds.

LAC Minerals Ltd.

A Leading Canadian Gold Producer

LAC

applauds New Music Concerts
on its 22nd consecutive season
as a significant contributor to our
cultural community.

May this be the best season ever!

THE STEFAN WOLPE INTERNATIONAL FESTIVAL-SYMPOSIUM

**TORONTO, ONTARIO, CANADA,
FRIDAY APRIL 30- SUNDAY MAY 2
1993**

The festival celebrates the artistic legacy of one of the most versatile and radical composers of the 20th century. Born in Berlin in 1902, Stefan Wolpe knew Busoni and studied at the Berlin Hochschule für Musik and with Scherchen and Webern. He came in touch with the Berlin Dadas and spent time at the Bauhaus in Weimar, attending classes by Itten and Klee. He lived in New York City from 1938 until his death in 1972.

Wolpe composed in many styles and genres, but whatever the medium, his music is characterized by intense vitality and physical presence. He presents a radical utopianism that reconciles a deeply felt populism with a profound faith in the prophetic power of the individual imagination.

Five concerts of music by Wolpe and his circle of friends and students include his Opus 1, a cycle of songs sung by Jean Stillwell, the free 12-tone Dada scene Anna Blume von Kurt Schwitters, the monumental Battle Piece for piano played by Marc-André Hamelin, Piece for Piano and 16 Instruments and the late quartet From Here On Farther both with Peter Serkin, and pieces in Wolpe's memory by Elliott Carter, Morton Feldman and James Tenney. Commissioned by the Canada Council, Mr. Tenney's Form 3: In Memoriam Stefan Wolpe will receive its world premiére.

The symposium theme "Structures of Fantasy- Fantasies of Structures" takes up Wolpe's challenge to understand music and its context in imaginal terms. Scholars from Germany, Israel, the US and Canada will focus on Wolpe's formative years, the exile to Palestine and America, and the impact of DADA and abstract expressionism.

Presented in co-operation with New Music Concerts
For tickets or more information call 961 9594